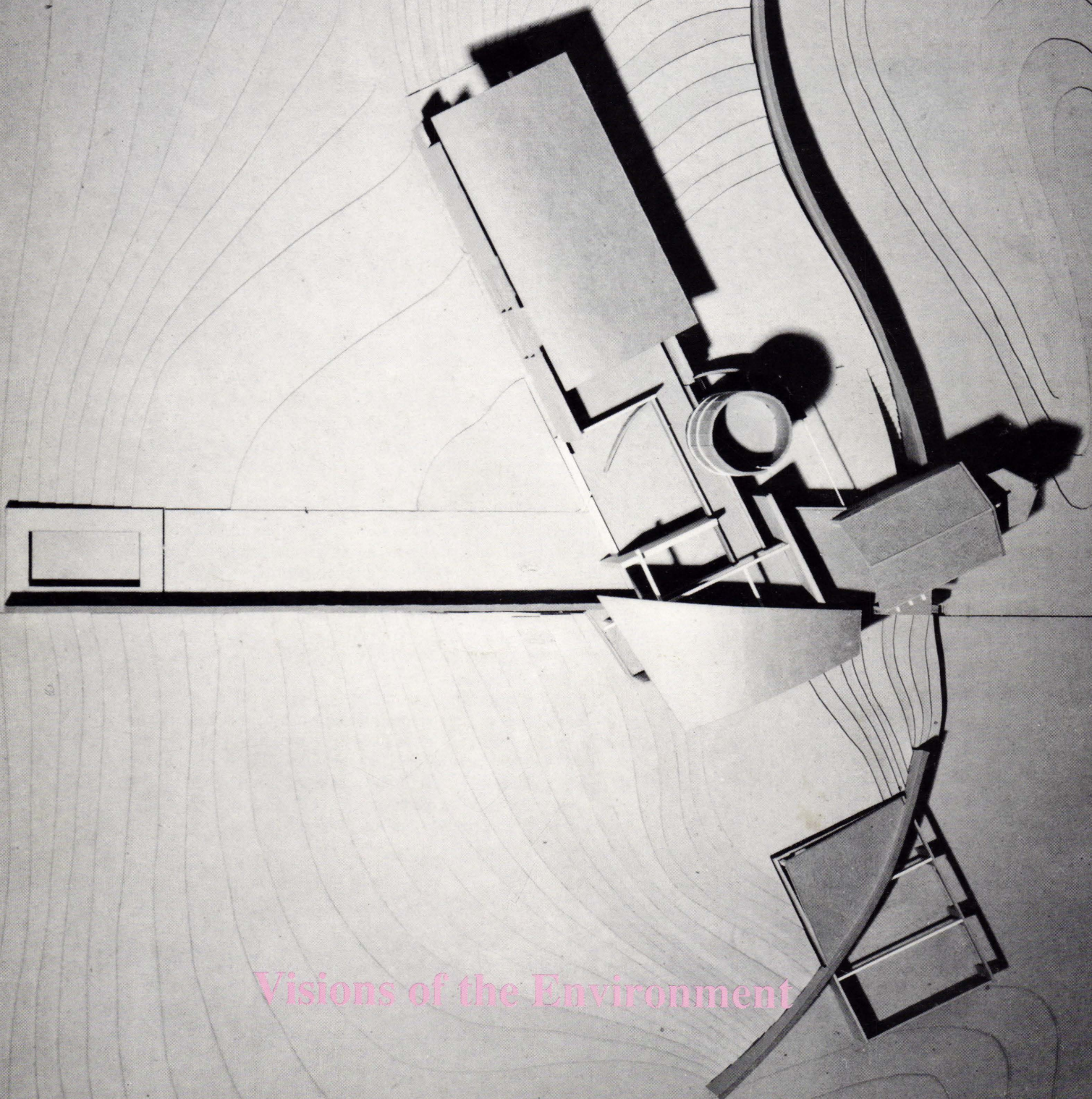


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New Jersey



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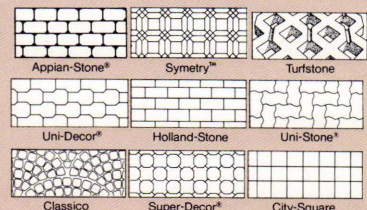
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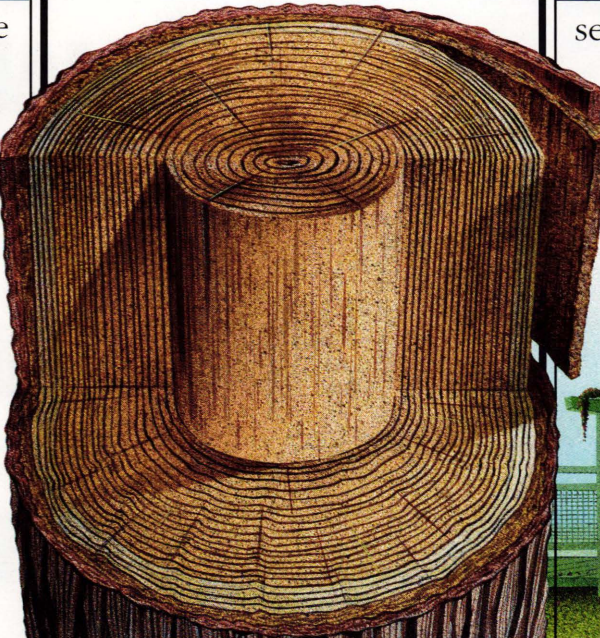
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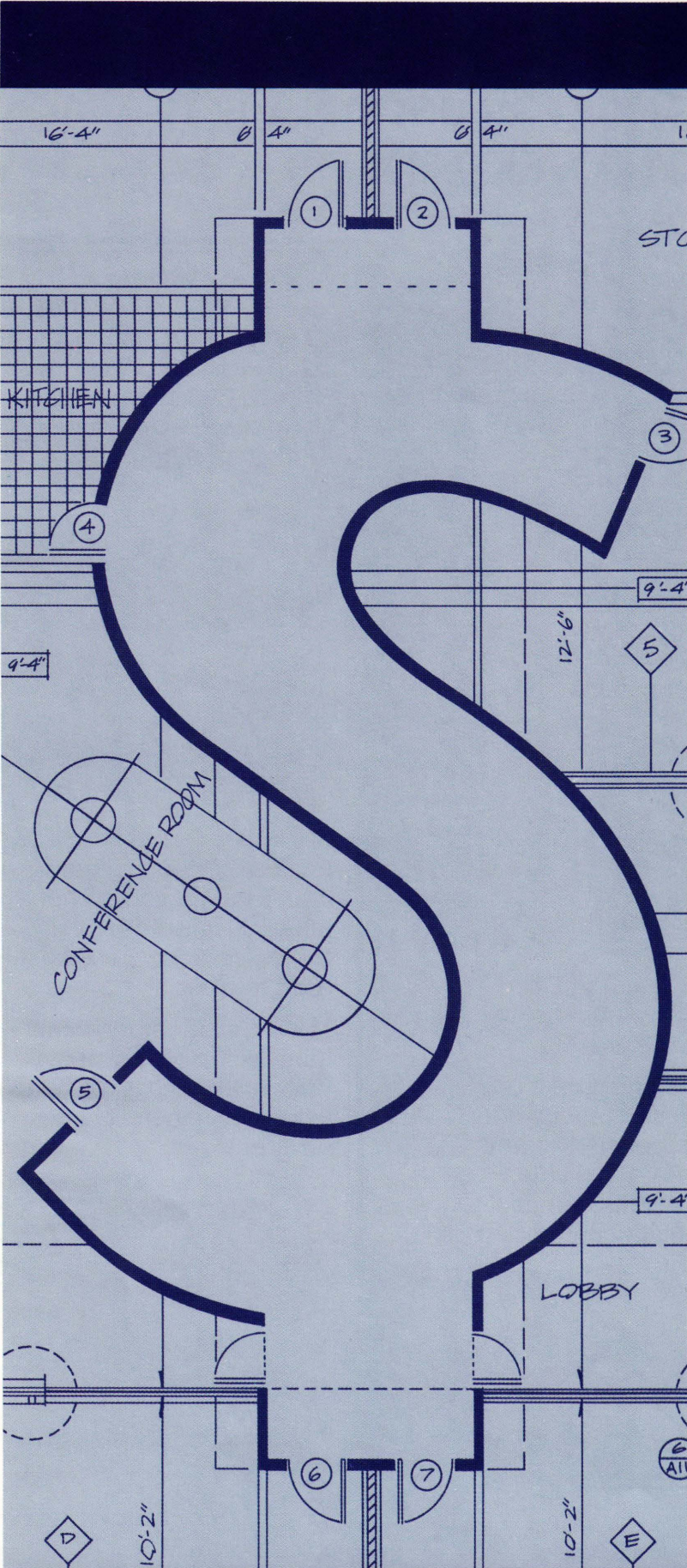
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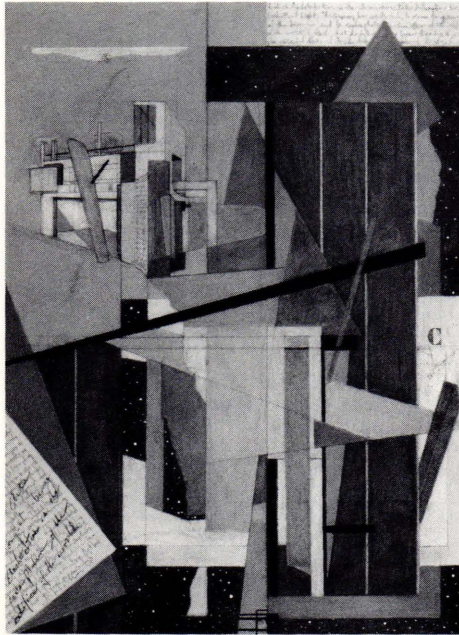
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Architecture

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New Jersey



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Architecture New Jersey (USPS 305-670) is a publication of the New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment. The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in Architecture New Jersey are those of the writers and not necessarily those of the New Jersey Society of Architects.

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New Jersey**

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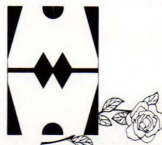
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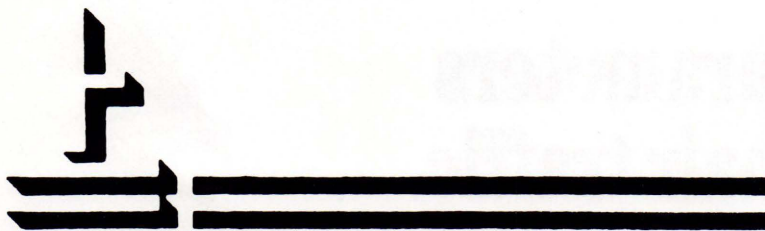
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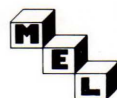
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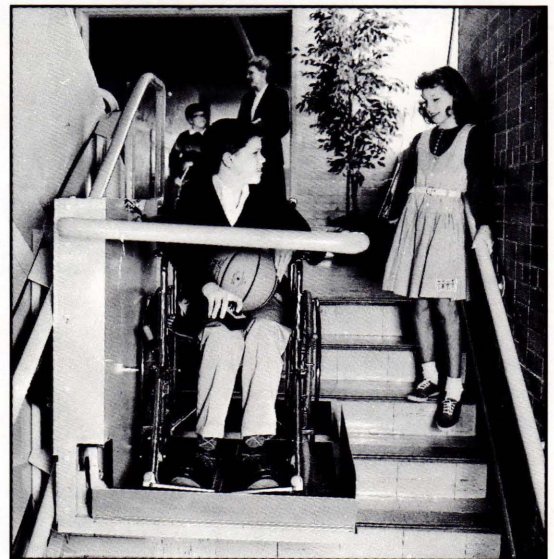
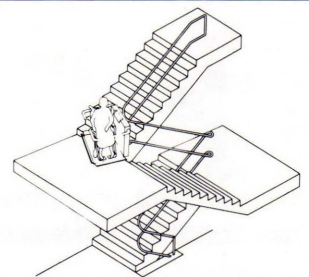
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Visions of the Environment

Architects have to be optimists. We believe that there is a future worth creating. We spend our days (and nights) designing places to be used in the future. We are convinced that the world will be a better place because of our intervention. However, in order to be able to design a “new world”, one must have an idea - a vision - of what that world should be. Without that idea, development at both the large and small scales is incoherent. In its best form, architecture addresses pressing human concerns and creates places of beauty.

In this issue of *Architecture New Jersey* we present a number of developments at a variety of scales, each based on a clearly stated vision. We show two planned communities, one for a small and specific group and one for a broader population, designed to reinforce the benefits of living in a society. We show how a master plan and building code were developed for a city, to encourage those who build to respect the best of what does and can exist in an urban setting. We show how landfill - garbage - can be reclaimed for art, education, and enjoyment. We print an essay defending the attractions of roadside architecture, built to celebrate the 20th century love affair with speed and the open road. And finally, we publish a series of designs for individual buildings that reflect a vision that refuses to leave us - the Modern.

Not all the examples we show have been built, or built in their entirety. But it should be well noted that the inability or unwillingness to implement an idea does not negate its power. The history of architecture is full of examples of unbuilt plans that later influenced generations of designers and decision-makers. Perhaps this issue will provide an opportunity for us to re-examine our work and our visions.

— Glenn Goldman, AIA

A Vision for Community: Craftsman Farms

By Robert P. Guter

Today Gustav Stickley and Mission furniture are synonymous, but in the years just before World War I Stickley was the foremost American propagandist for good domestic design and a return to the simple life. By 1908 his reformist ideas had begun to cohere around the vision of a community where people might gather to learn, but most important, a place where boys might be trained in self-reliance and skilled manual labor.

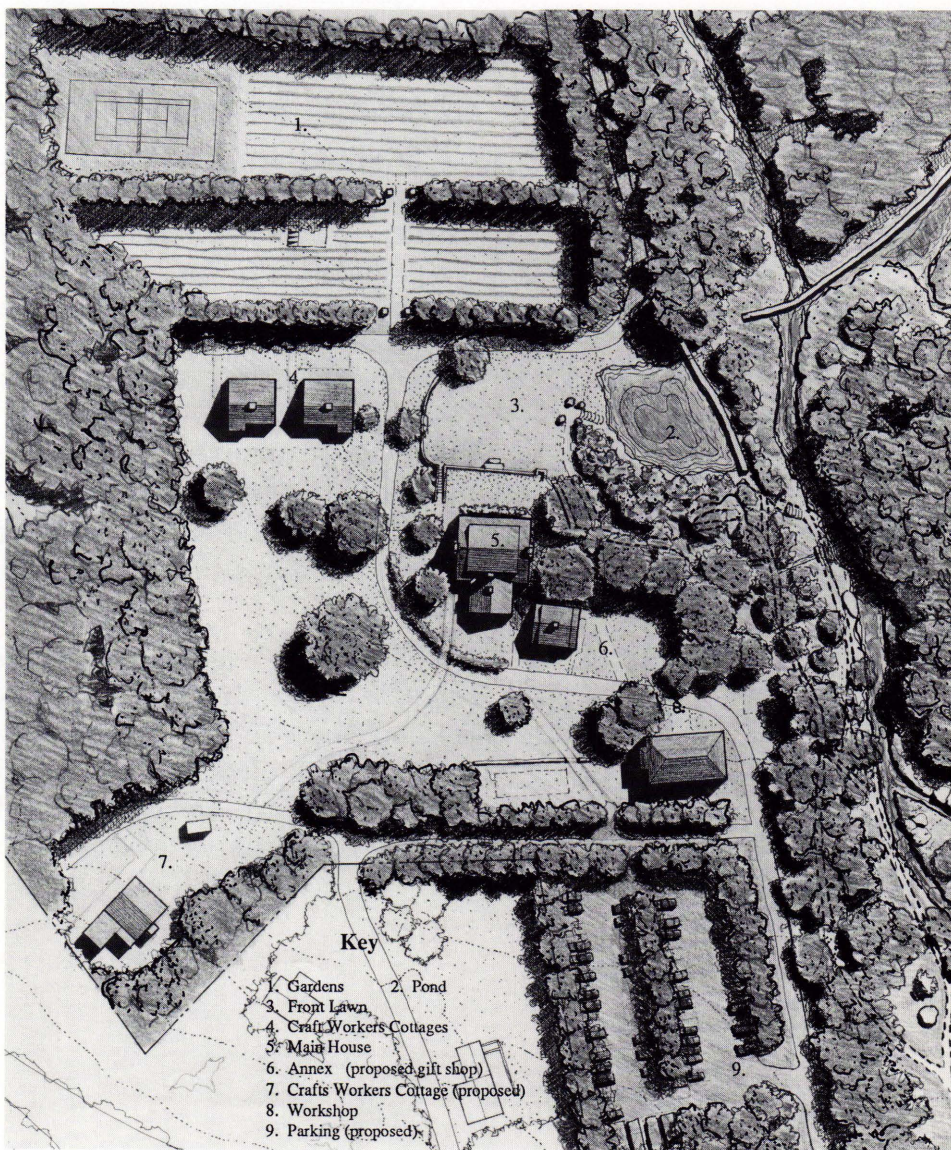
By 1910, Stickley had assembled 600 acres of abandoned farmland in Morris Plains (now Parsippany), which he lauded in his magazine, *The Craftsman*, as a place of "heavily wooded hills, little wandering brooks, low-lying meadows and plenty of garden and orchard land." There he laid out roads, established a dairy herd, planted fruit trees and vegetables, and started to build.

His most significant building was meant to foster the communal purpose of Craftsman Farms. A great log clubhouse, its fifty-foot living room could accommodate lectures and informal socializing, while its kitchen was designed to feed 100 people. Built of native fieldstone and chestnut logs, it exemplified Stickley's commitment to an architecture that was organic and deferential to the land. Filled with Craftsman furniture, the clubhouse was the idealized showplace for his notions about artistically coherent domestic environments. Three small cottages

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Photo by Ray Stubblebine.



John Ellis & Associates, Architects.



Photo by Ray Stubblebine.

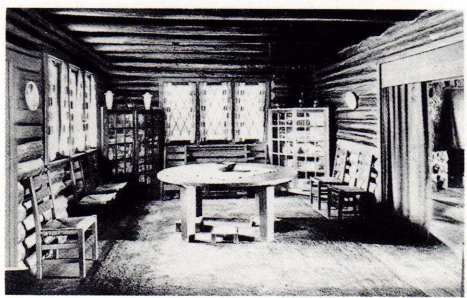


Photo Courtesy of Craftsman Farms.

A Vision for the Town: Radburn

By Suzanne DiGeronimo, AIA

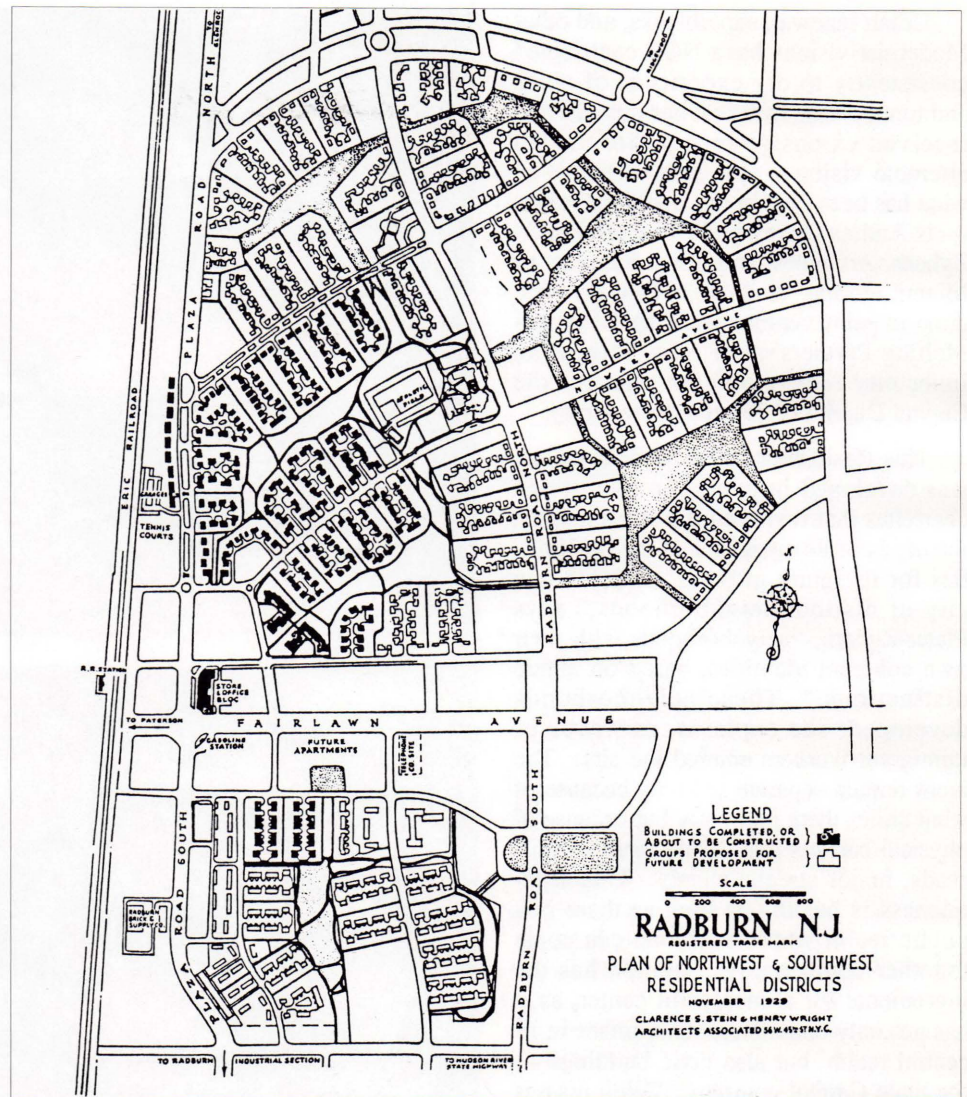
Radburn, New Jersey, listed on the state and national historic registries, was the first planned community in America. As a 20-year resident of the town, I can state without hesitation that it is a wonderful place to live, a condition that goes well beyond the laudable achievement of combining workplaces and residences. Because of a planning concept that produced a thoughtful, liveable community, people are able to walk to work, to school, and to church, and to conveniently navigate all aspects of everyday life.

Radburn was established 65 years ago. It provides dwellings for about 200 families, in the form of apartments, townhouses, and attached and detached houses. A mixture of these housing types are arranged around cul-de-sacs, in clusters of 16 and 18 units. Each cul-de-sac group is associated with a park, though homeowners do have small plots of their own. Because of the connected park system, children can walk to school without ever having to cross a road.

Constructed as part of the project were tennis courts, swimming pools, baseball fields, and an old-style multi-purpose gymnasium called "the Grange." In one area in the park, the land slopes gently to form an outdoor theater, pine trees forming the backdrop for the stage.

Because of the variety of housing types, an individual or family can start out

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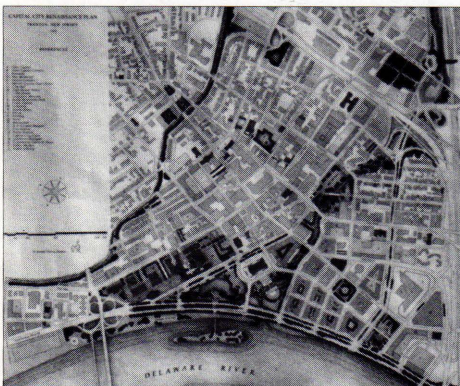
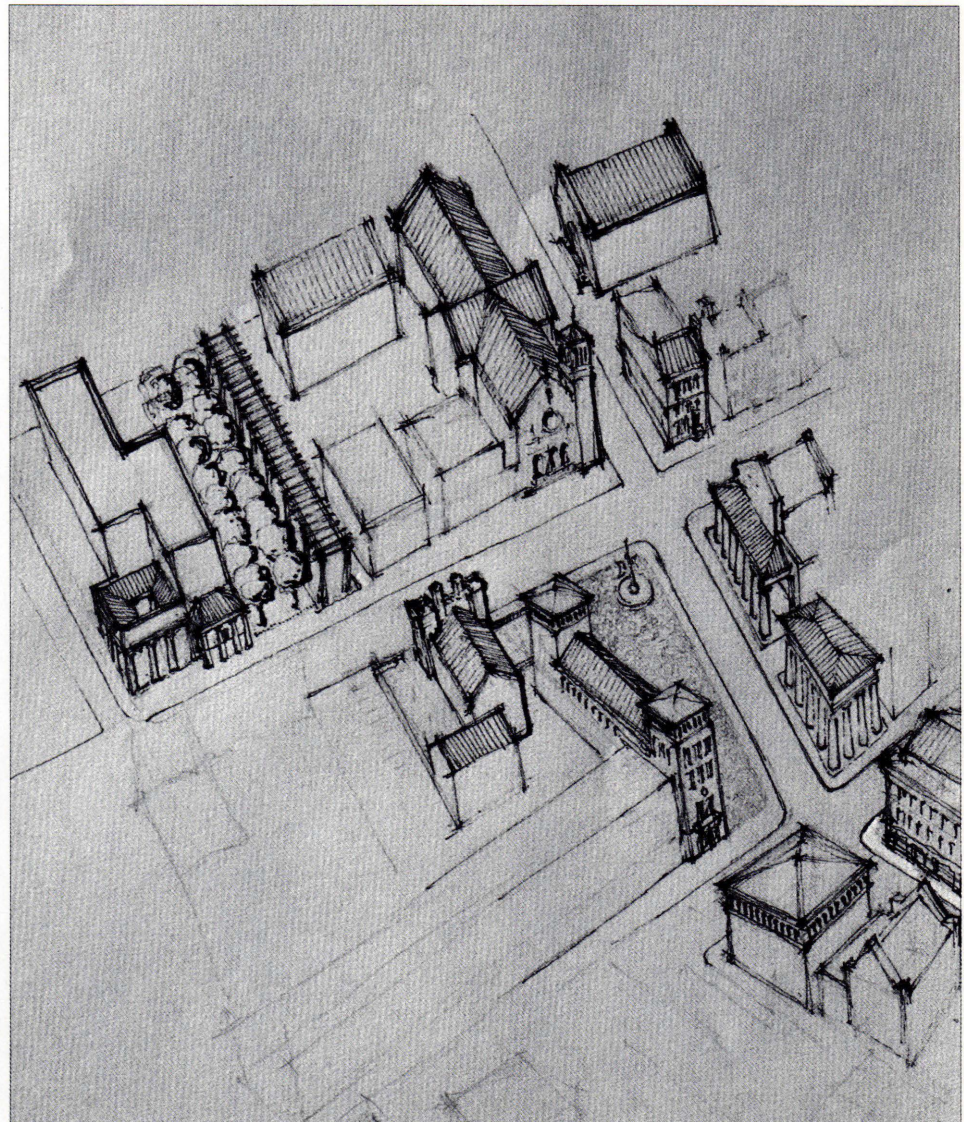


A Vision for the City: Trenton

Urban renewal, superblocks, and other Modernist visions have NOT contributed consistently to our experience of cities and towns. One firm that has pursued and received extensive recognition for an alternate vision — the reinforcement of what has been best in our traditional cities — is Andres Duany and Elizabeth Plater-Zyberk, Architects and Town Planners of Miami, Florida. And one of their projects, done in joint venture with the Liebman-Melting Partnership of New York, is an inner city redevelopment plan for the Capital District of Trenton, New Jersey.

This Renaissance Plan, as it is called, was developed in public, in two design charrettes that reviewed the city's history, the needs of its citizens, and the possibilities for its future growth. "Trenton is a city of distinct neighborhoods," says Plater-Zyberk, "neighborhoods with their own coherent identities, based on ethnic distinctions." These neighborhoods developed, she explains, as waves of immigrant workers entered the city. The areas remain separate not only because of what unites them internally but because of physical barriers that divide them — railroads, major streets, canals. This separateness is healthy as long as there is a public realm where everyone can come together comfortably. Trenton has the ingredients for a successful center, as it has not only commercial enterprises in its central realm, but also civic buildings — the State Capitol complex. "With masses of parking lots separating office buildings and retail areas, the office workers might as well jump into their cars and go to the suburbs for their lunch and errands. Our aim was to regenerate what is now a rather depressed commercial environment by creating a pedestrian scale at which people and cars can mix appropriately. "

Continued on page 22



A Vision for the Roadside: Hainesport's Miracle Mile

By Regan Young, AIA

"I have to get the steering checked on this car," I muse to myself on my way into work. "Every morning it veers into the parking lot of the new WaWa. Must be the smell of the coffee." At this rate, by the year 2000 you probably will be able to walk from the Atlantic to the Pacific in the rain without getting wet by staying under the canopies of convenience stores. Is this what the creators of Buck Rogers envisioned for the Twenty-First Century?

My house is in Mount Laurel, an Interstate Intersection Community (IIC) built largely in the Eighties. Everywhere USA. The same new housing, office parks, and retail can be found in Interstate Intersection Communities outside Boston, Houston, or Seattle. As an architect, living in Mount Laurel seems just penance for the sins of my profession. I like to say the IIC represents the spiritual bankruptcy of American in the late Twentieth Century.

The "Trailerama" sign I see upon coming into Hainesport, however, evokes another time in our history. The "-rama" rage is an appropriate symbol of midcentury America. Coming, one assumes, from panorama, we got bowlarama, paintorama, and a host of other "-ramas". Back then, there was common belief that Technology was expanding our possibilities. It was an enviable time of naive optimism, the golden age of Roadside Architecture.

I've been a devotee of the Roadside since 1979 when I moved to Albuquerque for graduate study in solar architecture. Searching for the pure golden light of direct-gain southern exposure, instead I was drawn to the seductive red neon glow of the strip. My roommate at UNM had been a student of Chester Liebs at the University of Vermont. For years Liebs had been studying the "long corridors of structures, signs, and symbols forming a cultural landscape that is quintessentially American", and promoting their preservation as artifacts. Robert Venturi, however, is more commonly credited for introducing roadside architecture to the mainstream design community. In his 1972 book *Learning from Las Vegas*, Venturi and friends used the strip to advocate popular symbolism in contemporary design. But well before Liebs or Venturi published their roadside studies, John Brinkerhoff Jackson was exploring highway archeology as part of his groundbreaking work in the creation of a new

humanity: the cultural interpretation of the landscape.

"Roadside buildings have no right to survive!" many may argue. "They are ugly, inappropriate, offensive objects which must be destroyed." It is a familiar-sound argument. It is the same one the Victorians used to tear down Colonial buildings in the 19th Century. It is the same argument the Modernists used to decimate Victorian architecture in this country. And now, in our shortsightedness, it is our justification for destroying our most endangered physical history of ourselves over the past seventy years.

While New Jersey is no Los Angeles or Albuquerque, we have made significant contributions to commercial archeology. Many of the country's diners were manufactured in New Jersey. The world's first drive-in cinema was built in Camden in 1933. And the Turnpike and Parkway have become symbols of New Jersey as the crossroads of our modern revolution of personal mobility. Our roadside buildings remind us of a not-so-distant past when the highway was a place of fantasy and romance.

The Hainesport/Lumberton miracle mile is one such strip. I enter the Hainesport business district over a WPA era concrete bridge. Adjacent to the Rancocas Creek there stands Dunleavy's, a stone tavern rising as gateway to this Miracle Mile. Taverns were America's first roadside architecture—the stagecoach stop. Dunleavy's associated bungalows makes this complex an early example of the resort motorcourt, roadside pioneer and forerunner to the motel. Unfortunately, few other prewar commercial establishments remain.

After the war, Americans took to the road and to wayside places for eating, shopping, and recreation. The Moderne styling of the first Kardon auto sales showroom reveals its midcentury origins. The later neon Kardon sign with its backward R is a local landmark and a real highway icon. It shows an understanding of design for speedreading and the eye-catching identity afforded an establishment by a unique gesture.

The Hainesport liquor store is a classic example of postwar Exaggerated Modern style. Amazingly, it retains all its elements of jazzy geometry: outward-canted

Continued on page 22



Photos by Regan Young, AIA

A Vision of Landscape: Sky Mound

What could be a more encouraging image for New Jersey than its re-conversion into a Garden State? This is the vision the Hackensack Meadowlands Development Commission is following, in several projects that encapsulate garbage mounds and plant over them.

The project shown on these pages is Sky Mound, an artwork by Nancy Holt which functions as a naked-eye solar observatory to explain the earth's relationship to the sun. It also serves as a recovery system for the methane gas generated by the 57-acre, 100-foot-high landfill it encloses in Kearny, NJ. As well, leachate, the liquid by-product of biological activity within the landfill, is cut off, collected, and treated at a local sewage plant.

Sky Mound, which will be observable easily in the vast flat Meadowlands, is expected to be viewed annually by millions of air, rail, and car passengers who happen to be travelling around and above it. In addition, public tours will be conducted and access will be provided for the study of astronomy, landfill reclamation, and solid waste disposal.

From the center of Sky Mound's solar area, the sun will be seen rising and setting on the equinoxes and solstices, framed on the horizon by the large mounds and tall steel posts at the edge of the landfill. At solar noon on the summer solstice, a circle of light, cast by a steel structure overhead, will fit exactly into a steel ring in the ground. Gravel paths radiating from the center are plotted to reflect the sunsets and sunrises at the equinoxes and solstices.

There will also be a Lunar Zone marked by an eight-foot-diameter granite sphere on a moated island; ten-foot-diameter tunnels aligned with stellar heliacal settings of Sirius and Vega; and a wild bird refuge.

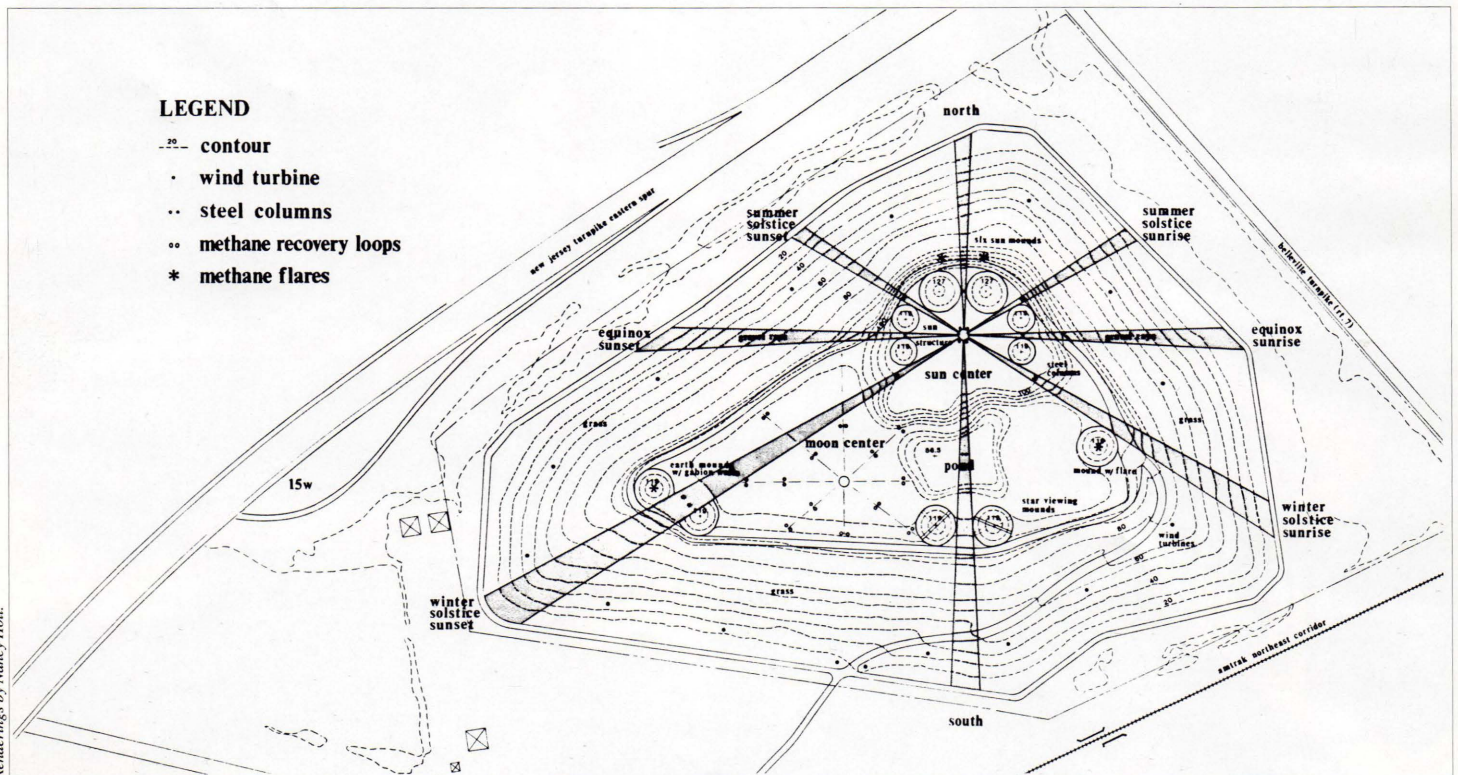
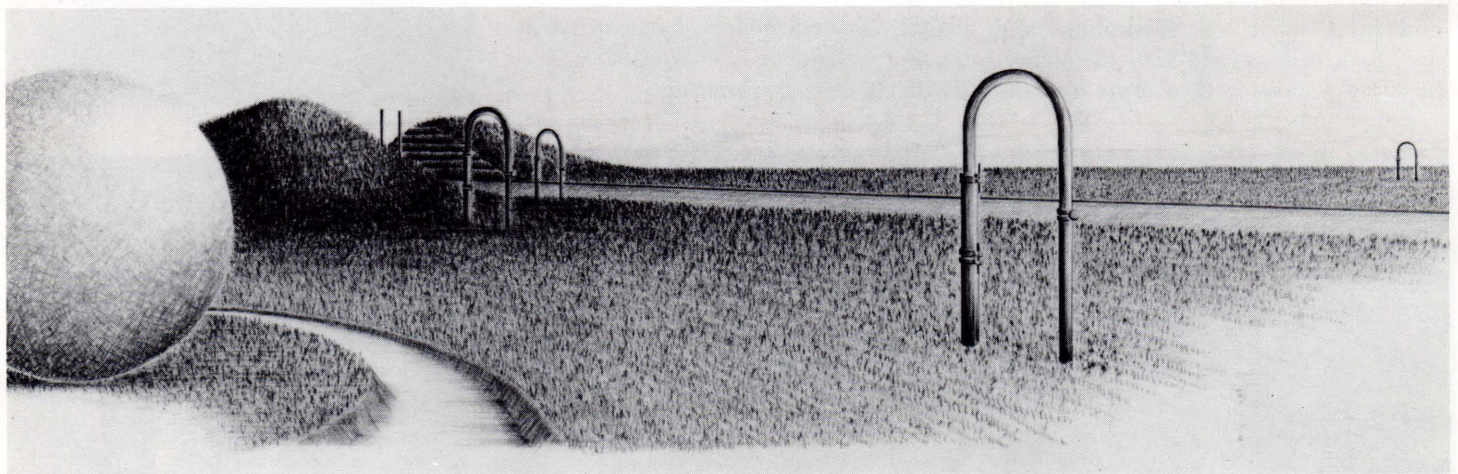
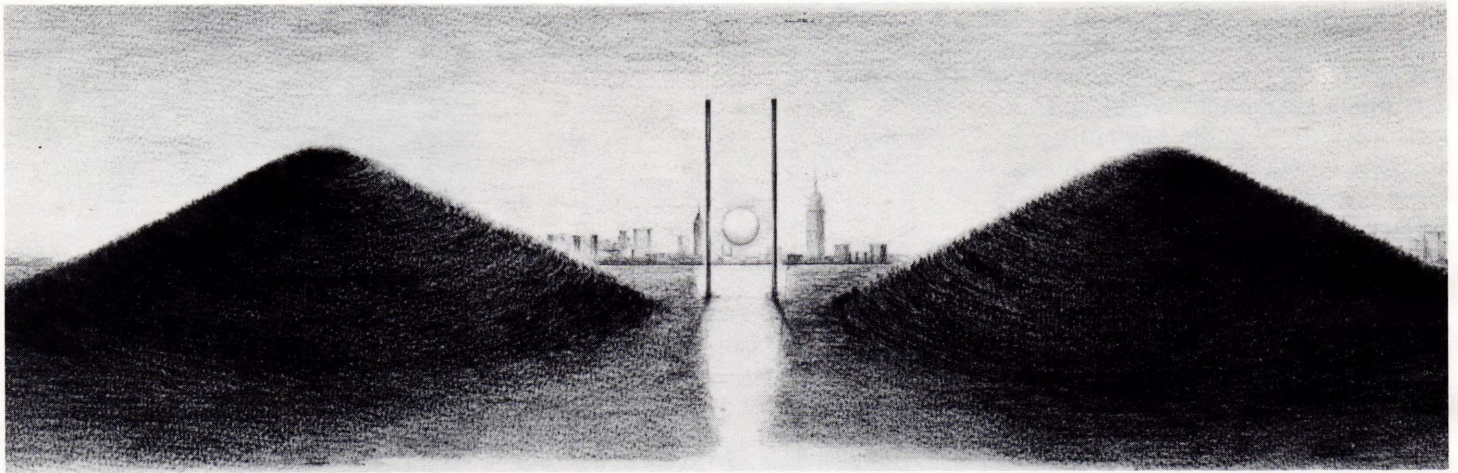
Four methane flares will continually burn as the gas is emitted from steel pipes. Also proposed are globe vents whose spinning will indicate the direction of the wind. At the bottom of the landfill, a steel measuring pole will mark the original landfill height, so that viewers will be able to observe the gradual sinking of the mounds as the organic matter decomposes.

As the Development Commission points out, "For the artworld the project breaks new ground in reclaiming the land through art; for the engineering world the project fosters art as a functional park design element in a primarily utilitarian discipline; and to the public, the project sends a message that government is seeking innovative approaches to land reclamation through art in public parklands."

Other projects of the Hackensack Meadowlands Development Commission include the reclamation of a six-acre landfill into a nature park; the restoration of wetlands and the creation of a wildlife habitation; and a 2,300-foot Marsh Discovery boardwalk through the Kingsland Impoundment. □



Photo by Nancy Holt.



Visions of Architecture

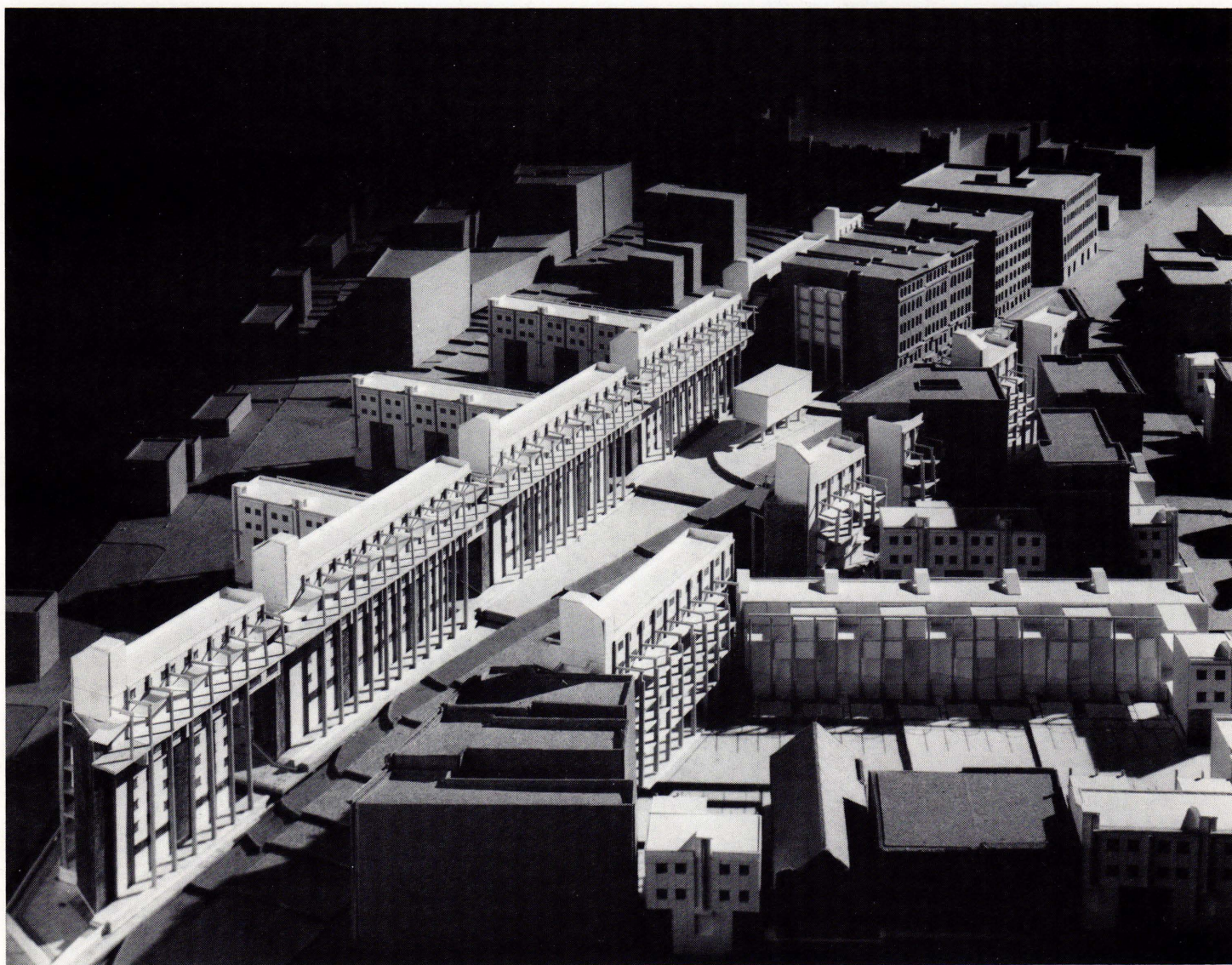
When Architecture New Jersey invited architects to submit their unbuilt projects, one fact became clear: Among the most compelling images that inspire architectural work today is the Modernist one, abstract, mathematical, unadorned. Postmodernism still exists; Classicism continues to inform many architectural projects; reinforcement of traditional urban patterns seems still to be the best way to make cities. But for the late 20th century architect as for the early, Modernism appears to offer a way of expressing the conflicts and confrontations in a world that is changing rapidly. Most of the designs shown here are based on a linear organization, recalling the modernist work of Kallmann and McKinnell, Stirling, and Sert. In contrast, the article ends with a more serene,

Classically organized (though still unadorned) small building by Peter Lokhammer.

Jeffrey Hildner's Theoretical Drawing, "Night of the Logarithmic Dwelling" (right) "in anticipation of a future architecture." Hildner is Design Director of Sussna Architects, Princeton.

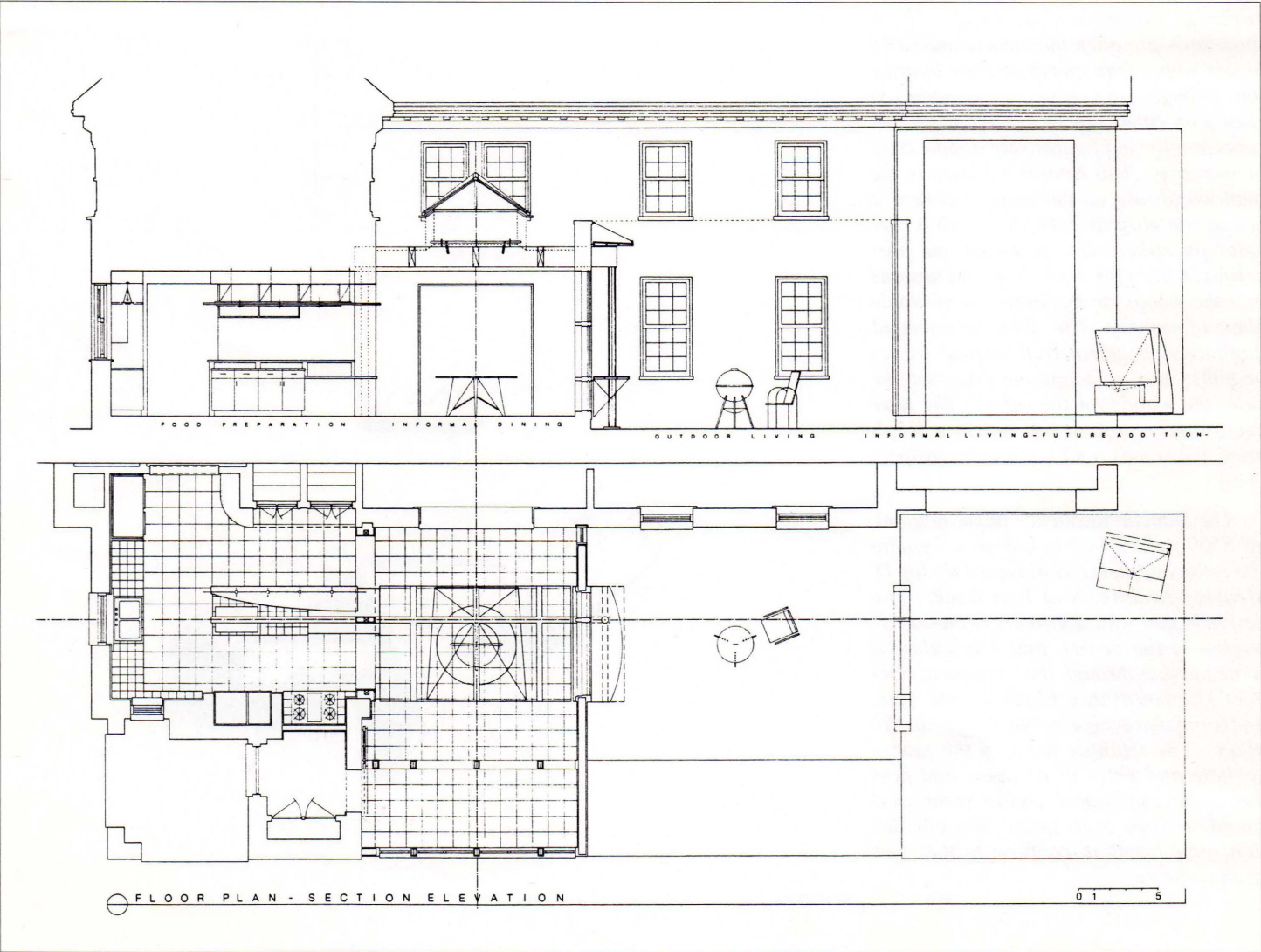
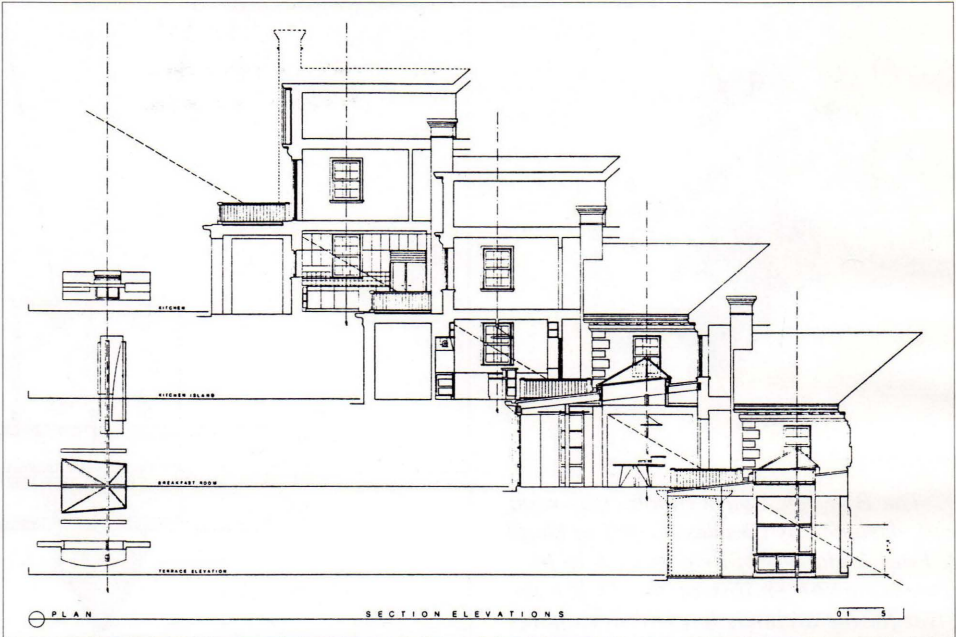


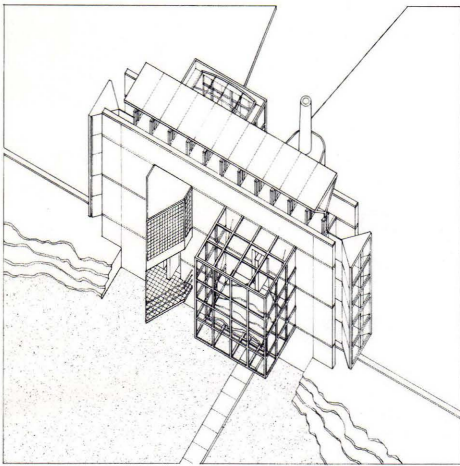
Drawing by Jeffrey Hildner, AIA



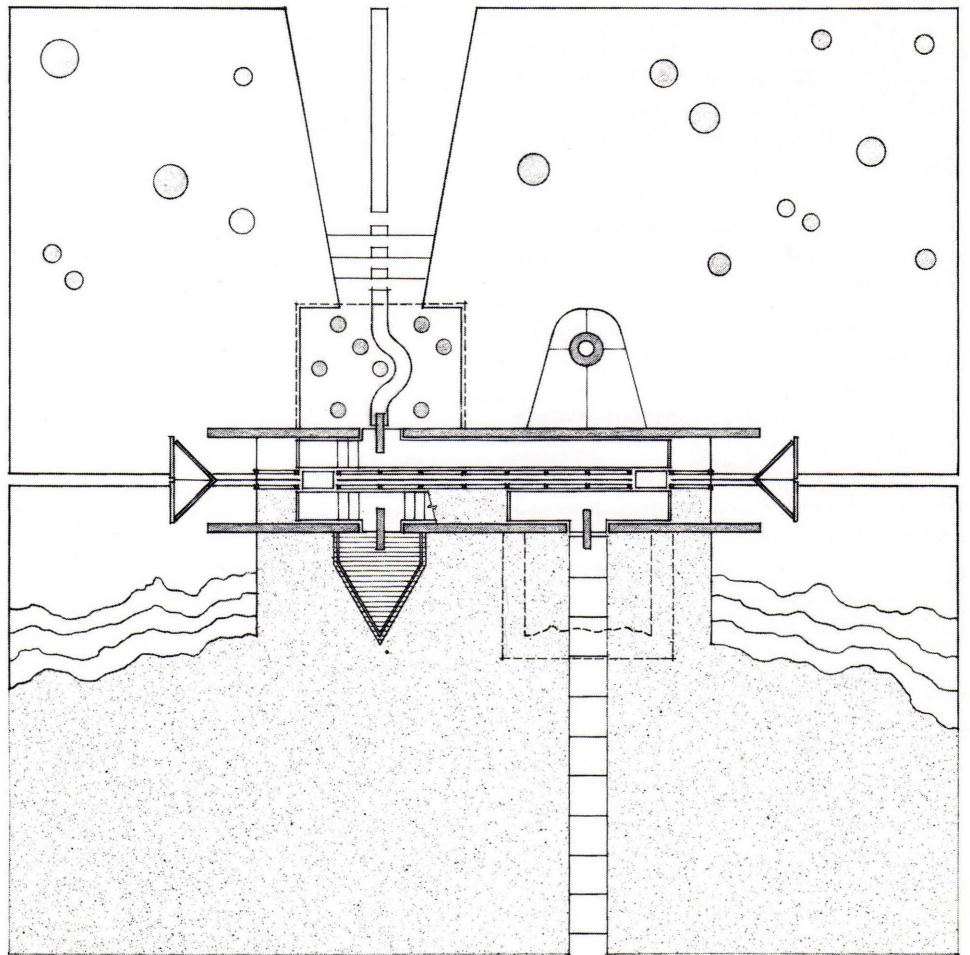
Affordable Housing (facing page, bottom) is designed for a nearly vacant site in the South Bronx, NY, by Richardson Smith Architects with George Myers of Princeton. Proposed is a dwelling where structure, street wall, and core constitute the permanent architecture of the city, to respond to the continuous change in the social dynamics of the family and the urban realm.

A kitchen/family room addition (this page) by Richardson Smith Architects to a 1930s Georgian House seeks to underscore the "excess" of accommodation typical of suburban life. The addition emphasizes the doubling, on the rear of the building, of informal functions already found, in formal form, in the front. At the same time, the addition's parallel relationship to the existing house and its modernist vocabulary underlines

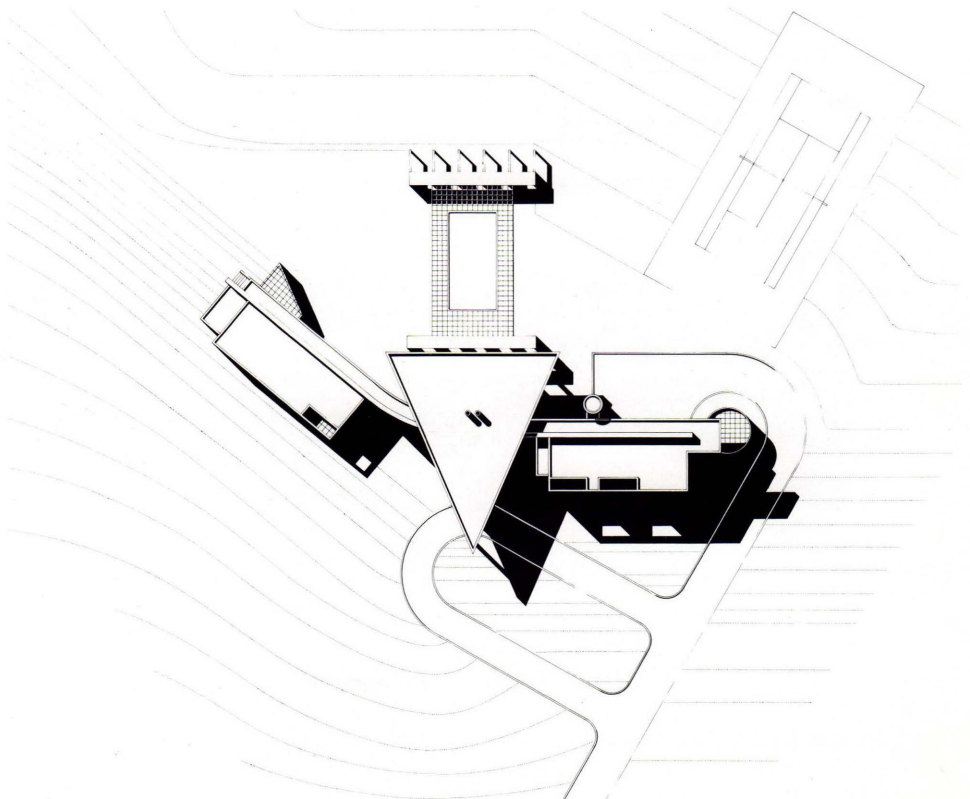


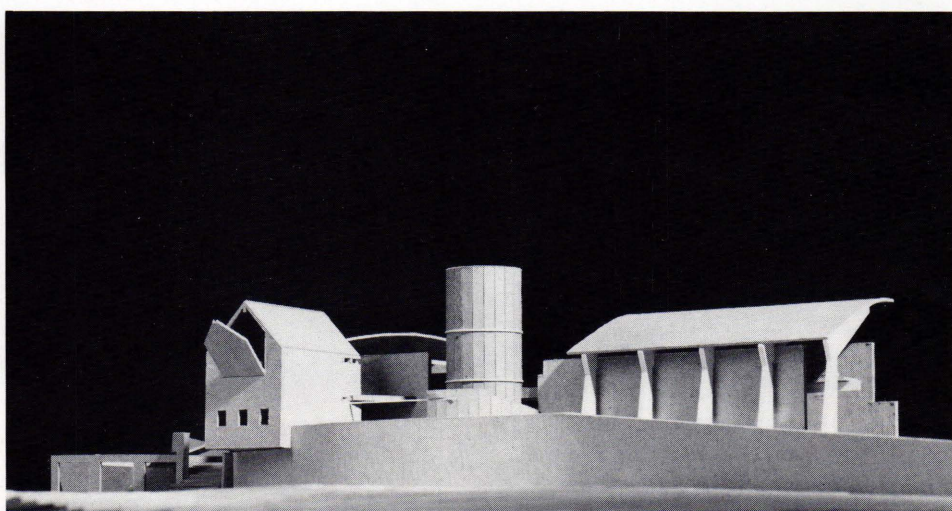
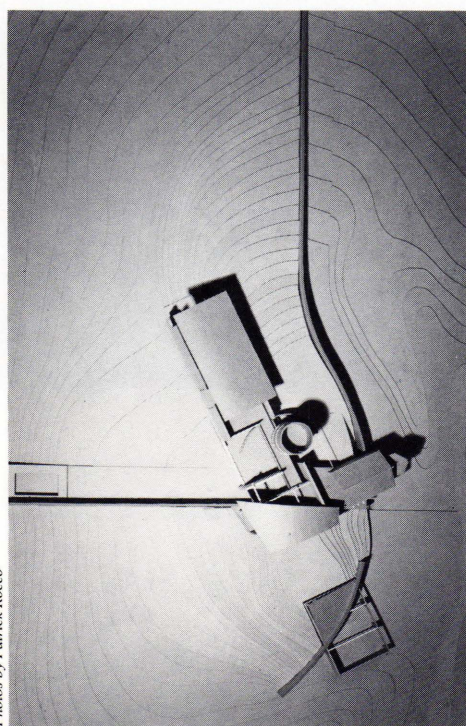
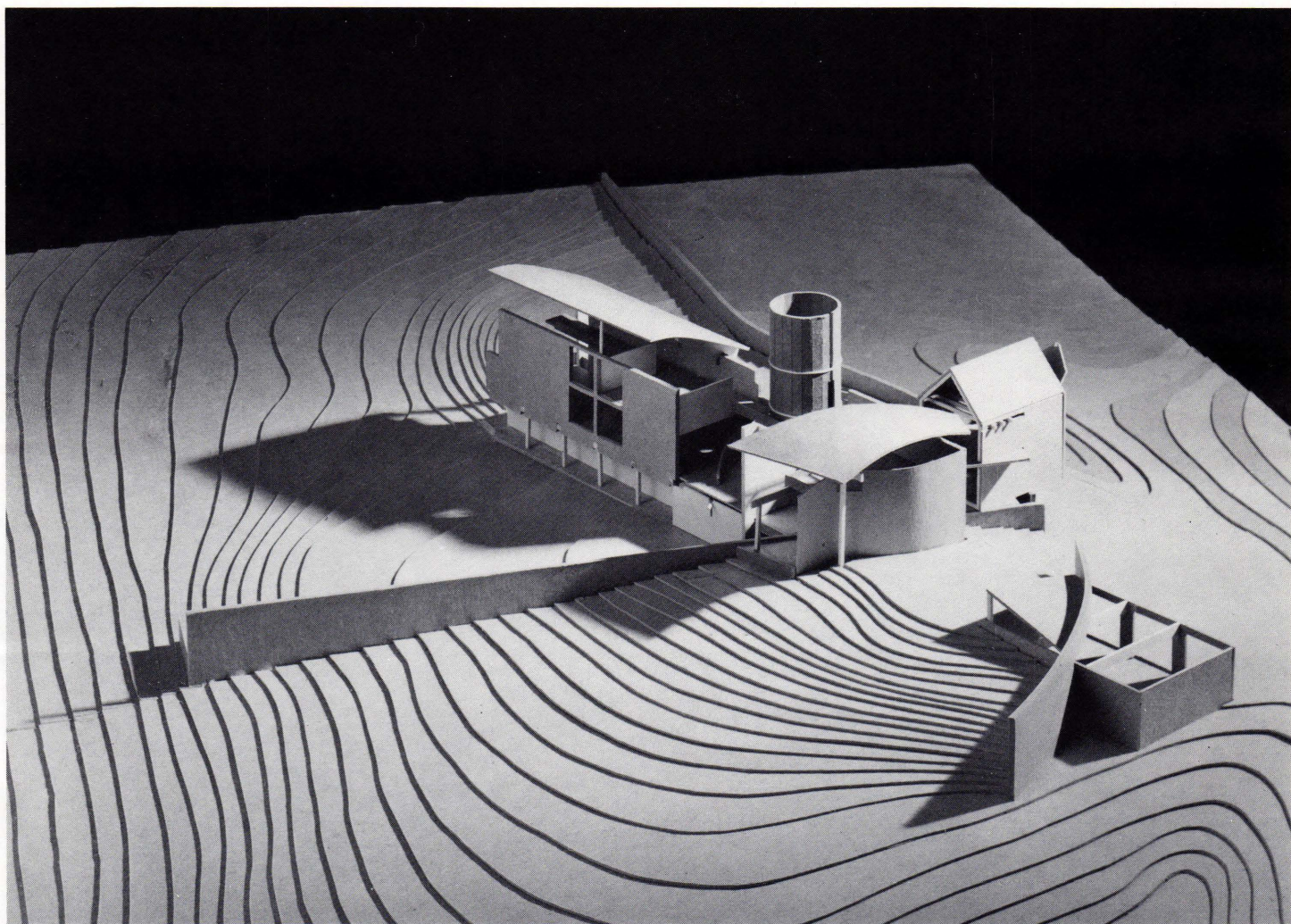


The Between House (above and right top), designed by Charles Farrell of Short & Ford Architects of Princeton, is to be a retreat on the shores of the Delaware River for the architect himself. It explores the idea that "between" spaces—spaces that are safe but give a sense of the precarious, such as a cliff, or a shoreline—are often the most memorable. In this house, four spaces that are interior (but strongly suggestive of the outdoors) cluster on either side of an "infinite" line, conceptually and figuratively a repository of memories. This central line must in the built world take on thickness, and here it becomes a glass storage wall, with a corridor on either side, in which one puts artifacts brought back from excursions into the woods or the water—a veritable plane of memory. The "line" is extended "infinitely" by mirrored triangular pieces on either end, reflecting the water on one side, the woods on the other. The four enclosures represent the beach, a ship's prow, the woods, and a campfire, respectively.



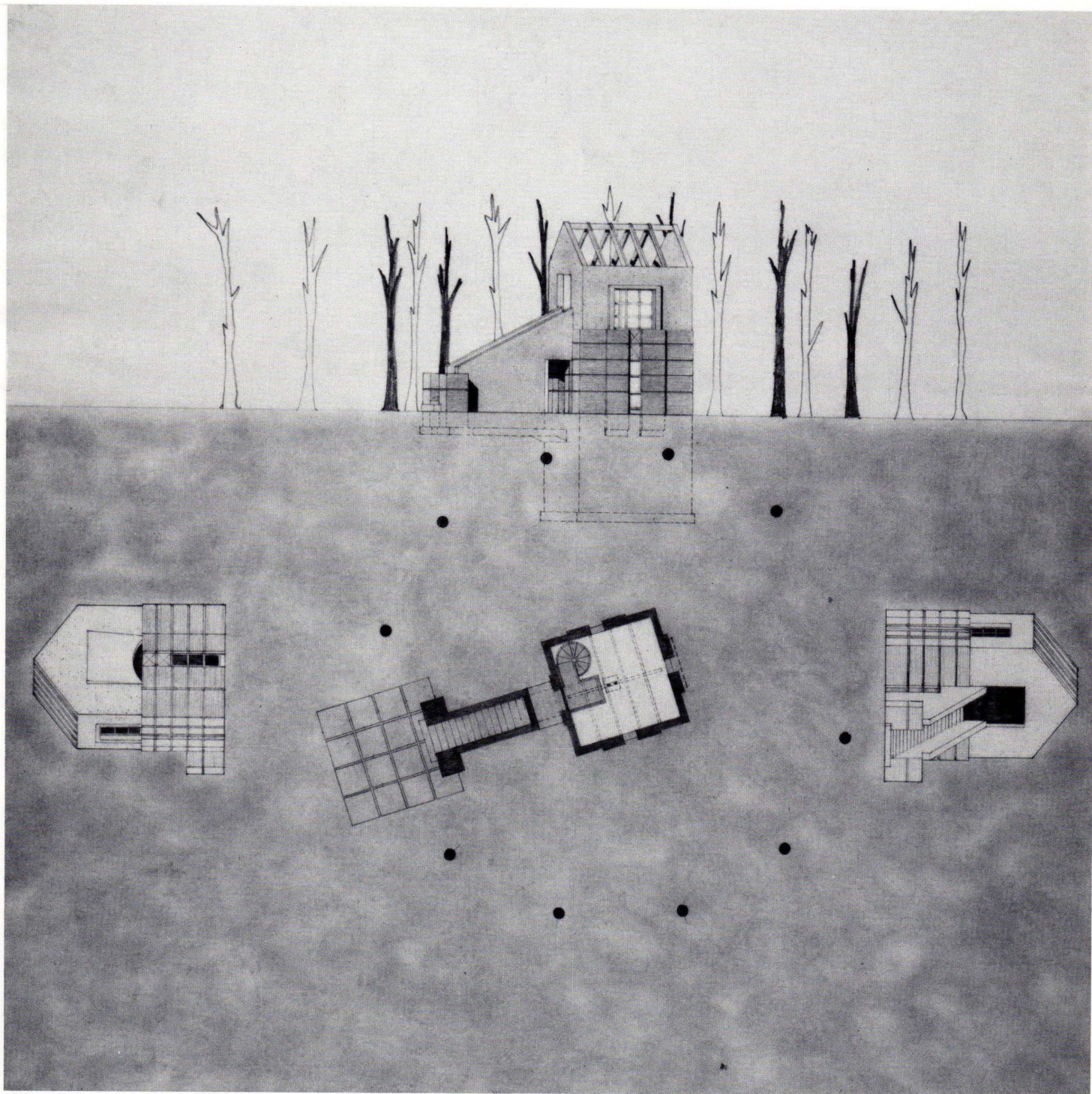
The Santelle Residence (right bottom), an 8500-square-foot house on a 10-acre site in Navesink, NJ, is designed by Jay D. Measley Architects of Red Bank. The design began with a primary form—a triangle—at the center, and a circulation spine passing through the triangle to connect kitchen/dining block at one side, bedrooms/exercise room block at the other. The triangle accepts the porte-cochère and entry at its apex, and fans out to accommodate living room and southern views at its base. The circulation spine bends to conform to the site's strong contours.





The Madsen Residence (this page), on a 100-acre site in Clinton Corners in New York's Mid-Hudson Valley, was designed by John Nastasi, Architect, of Hoboken. An abstract composition of representational forms, its theme is the

acceptance of and resistance to change: the resistance to new land uses, formerly agrarian, now suburban; the accommodation to new lifestyle conditions, those of a divorced man and his two visiting children.



A gazebo/sewage treatment plant (above) by Peter Lokhammer, Architect, of Hopewell, serves as a project sign for a professional office condominium project in Somerset, NJ. It is far more rationalist in nature than the other designs on these pages, emphasizing symmetrical order rather than internal confrontation.

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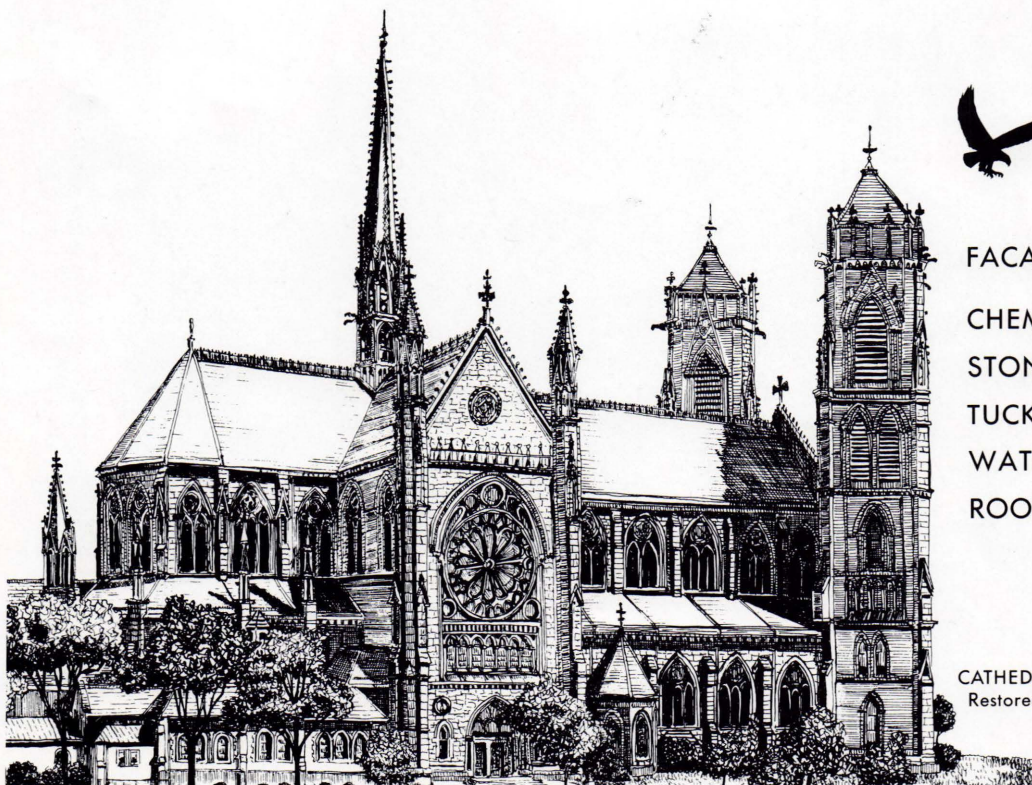
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A Vision for Community: Craftsman Farms

Continued from page 8

could welcome visitors and house the students Stickley anticipated. Craftsman-style farm buildings brought practical success: Fresh produce and milk supplied the restaurant in Stickley's thirteen-story Craftsman Building in Manhattan, the combined Conran's-Ikea of its day.

The farm thrived, but what about the Craftsman Farms School for Boys? In the hopes of a 1911 opening day, Stickley drafted a new statement of purpose: "I am preparing to establish a school for the definite working out of the theory I have so long held of reviving handicrafts in connection with small farming carried out by modern methods of intensive agriculture. The boys should first be taught the ideal of the practice of doing something with the brain and hands, combined with an abundant outdoor life."

In the meantime, Stickley's family had moved into the clubhouse, a temporary measure that proved both permanent and a portent of things to come. By 1914 change was in the wind everywhere. The

federal income tax was a year old, Europe was at war, and American taste in architecture was growing increasingly conservative. As the public's appetite for reformist furnishings and ideas faded, Stickley's Craftsman empire fell apart. The Craftsman Farms school was never to open. No boys ever came to live in the cottage, nor did their parents ever spend summers at the Farms to "...share in the life amid which the education of their sons is carried on." By 1917 Gustav Stickley was bankrupt, his "beloved homeplace" lost. For 70 years Craftsman Farms lay in private hands, its genesis almost forgotten, and all but 33 of its acres sold off. In 1987, preservationists were moved to action to prevent a private developer from proceeding with inappropriate plans for the site, replete with luxury houses. The developer's plans were defeated, and today the Township of Parsippany owns 27 of the remaining 33 acres and, in concert with the non-profit Craftsman Farms Foundation, will restore the property.

Although Gustav Stickley failed to open his Farm School for Boys, his achievements in architecture, farming and landscape design made Craftsman Farms one of the most ambitious experiments of the Arts & Crafts era. The ideas that he generated at the farms and in the pages of *The Craftsman* seem more relevant today than ever, as we struggle to recover from a decade of greed, excess and waste. We can take pride in having protected a New Jersey experiment in community that speaks to us about an uncertain future in no uncertain terms. □

Robert P. Guter is a partner in the historic preservation consulting firm, ACROTERION, in Morristown, New Jersey. He was active in the effort to save Craftsman Farms.

Craftsman Farms, located on Manor Lane off Route 10 in Parsippany, west of Route 202, is open Thursdays and Sundays from 2-5. For information: 201-682-2859.



Photo: Roy Stubblebine.

A Vision for the Town: Radburn

Continued from page 9

in an apartment, grow into a house (as our family did), and then revert to a rented townhouse when the children move out. Because the population is mixed, babysitting, for example, has always (even before the era of daycare) been provided by local older women during the day, and teenagers during the evening. Because the clusters are small, a neighborliness has always been fostered. Neighbors look out for each other's children, and watch each other's houses and pets when the family is away. Radburn also has a group of volunteers that assists the elderly to live independently.

It is no wonder that the third and fourth generations of original Radburn residents have chosen to continue living in Radburn. Friendships begin in the tot-lot, continue in the school and during the extensive summer programs offered, and are enjoyed in adulthood with dances and steak parties held at the Grange and the outdoor theater.

Most houses here do not make it to the real estate market: They are sold through the Radburn Bulletin Newspaper. Economic conditions, however, have changed in Radburn since it was first established, well before the George Washington Bridge was built, as a worker's housing project for the local area industry and industrial park. Houses initially sold for \$5000; now, the figure is more like \$250,000.

Certain practical lessons can be noted from the example of Radburn. The land development costs for such a community are approximately 1/3 the cost of the typical strip development. Instead of linear road, sewer, and water connections, stub utilities service the cul-de-sacs from a larger ring road.

All of the beneficial concepts of Radburn have yet to be completely captured by other so-called planned communities. And yet the total planned community concept has worked so well over such a long period of time that one wonders why more Radburns have not been planned and built. □

Suzanne DiGeronimo, AIA is an architect who lives in Radburn.

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A Vision for the City: Trenton

Continued from page 10

Several major interventions are proposed. The plan reconstructs a street network in areas demolished for parking during the 1960s. It creates a continuous sidewalk-based pedestrian network with primary retail streets and secondary service streets. It limits building volume to distribute density and land value equitably and predictably. And it reclaims the Delaware River embankment as an integral part of the city's public realm, replacing the unnecessary expressway with a boulevard and riverfront park.

Relevant pre-existing proposals by different local groups were incorporated in the plan, including canal and creek front improvements, and re-opening of the pedestrian mall to vehicular use. The plan proposed the inclusion of structured parking to the additions to the State Capitol, in order to support the restoration of the riverfront park.

To regulate urban space and building type, a one-page code was developed, prescribing height, setbacks, and ground-floor use, as well as basic architectural standards such as the proportioning of the wall surfaces.

The plan will be achieved in steps over the next 20 years. Plan and code are guiding new building in the capital district today.

Upon the presentation of the master plan, one Trenton journalist wrote, "Listening to Ms. Plater-Zyberk and Messrs. Liebman and Duany, I was, at times, mesmerized by the visions of a state capital as it should be." □

A Vision for the Roadside: Hainesport's Miracle Mile

Continued from page 11

glass across the front and sides, a roof sloping up from the back, and flying-saucer soffits with decorative globe fixtures. Its rooftop internally-lit sign is its only anachronism.

Still, everyone knows the many problems of the highway today. Our enjoyment of the freedom of the automobile is thwarted by density. Citizens demand increased public transportation, but we really only want more buses in order to get everyone else's cars off the road. A small state with limited area, our highway engineers seem to have decided to stop building highways and just construct jughandles and overpasses. A clever means of car storage. In short, from the myopic vision of our planners and developers has evolved no cogent, inclusive vision of what our roadside environments can or should be. It's high time we turn our creative abilities to the landscape which defines New Jersey to so many of its residents and visitors.

In the meantime, I continue the task of living in this once Garden State: finding humor and beauty in the harsh and humble fabric of our daily lives. It's a matter of maturity, learning to appreciate that which we once disliked due to ignorance. Like coffee. □

Regan Young, AIA, is a member of the ANJ Editorial Board whose office is located in a storefront in a Hainesport strip center. Young is a member of the Society for Commercial Archeology, the National Association for the Remodeling Industry, and the New Jersey Retail Merchants Association.



Photo by Regan Young, AIA.

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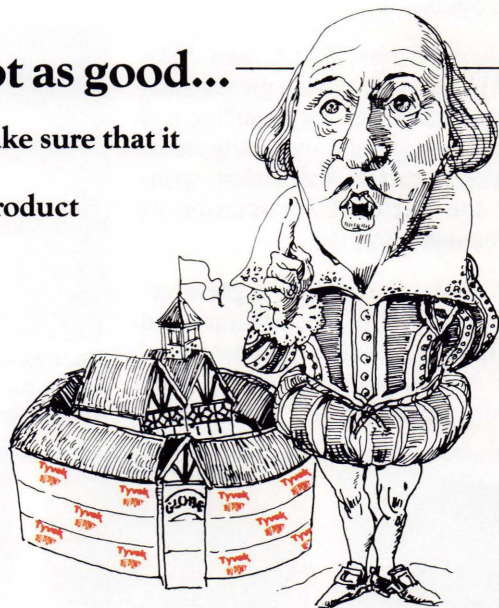
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Peter C. Lampen, AIA, PP, formerly with Wick Builders, Woodbridge, announces the opening of his New Brunswick Architecture and Planning firm.

Mark A. Corey, AIA; *Emil Porfido*, AIA; and *Robert M. Schleinkofer*, AIA, have been promoted to Associate at the Princeton architecture and engineering firm, CUH2A.

E. Harvey Myers/RGBK is the new name of a recently formed association between two firms. Although both will have a Princeton address, E. Harvey Myers will continue at its Princeton location and Ryan Gibson Bauer Kornblath (RGBK) will maintain its New York City office.

Vincent A. Piacente, AIA, recently conducted a workshop entitled "Working With An Architect on Your Child Care Facility" during the annual conference of the New Jersey Child Care Association. Topics covered: selecting an architect, the process of developing a project, and design issues to consider in the design of child care centers.

J. Robert Hillier, FAIA, and *John Pearce*, AIA, recently gave a presentation focused on alternatives for financing and constructing college and university housing facilities as part of a workshop sponsored by the National Association of College Auxiliary Services.

Alan Chimacoff, AIA, was a guest lecturer at the School of Architecture and Urban Planning at the University of Wisconsin in Milwaukee on "Anti-Utopia: An Architecture of Purposeful

Ambiguity." He was also the featured speaker at the 1991 Wisconsin Society of Architects Awards Banquet. His address was entitled "Beauty and The I of The Beholder."

The twentieth anniversary of Mercer County Architecture Career Day was held again this year at Princeton Day School. A variety of workshops were scheduled and each student was presented with the same architectural "problem" to solve. The solutions were then critiqued by the invited architects. Please call Bob Whitlock at the Princeton Day School if you'd like to find out how to start an Architecture Career Day in your town or county.

The New Jersey Chapter of the American Society of Landscape Architects recently conferred a number of awards.

Merit Awards were given for the Hackensack River County Park design by Dana J. Hepler of Environetics/Hepler Associates, Massapequa Park, NY; KPMG Peat Marwick Executive Offices in Montvale by Miceli Kulik Williams & Associates of Rutherford; Experimental

Park on Landfill in Lyndhurst (see p. 12 of this issue) by Katherine Weidel and Helen Heinrich of the Hackensack Meadowlands Development Commission; and the Meridian Center at Spring Ridge, PA, by Cope Linder Associates, Philadelphia.

An honor award was presented for Liberty Harbor in Jersey City by Wallace Roberts & Todd of Philadelphia. An environmental Enhancement Award was presented to the Borough of Paramus and its Shade Tree and Parks Commission. □

Additional Credits

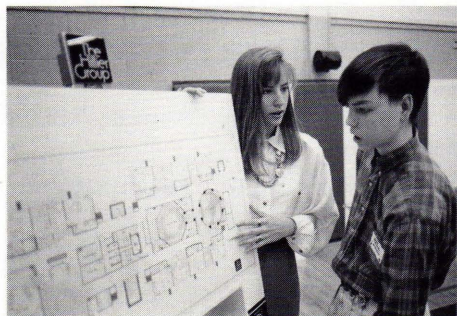
Madsen Residence (p. 17):

John Nastasi, *Project Architect*
Anthony Costantino, *Project Architect*
Peter Gulick, *Project Architect*

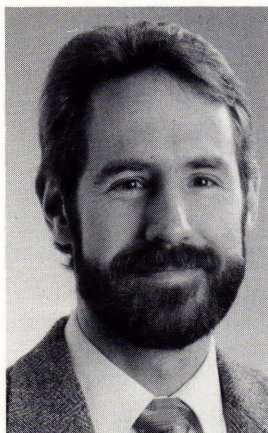
Architects' Speakers Bureau

The New Jersey Society of Architects has a Speakers Bureau whose members welcome the opportunity to speak at a meeting of your professional, service, local, or special-interest organization, whether at large or small conferences, dinners, classroom presentations, or career days.

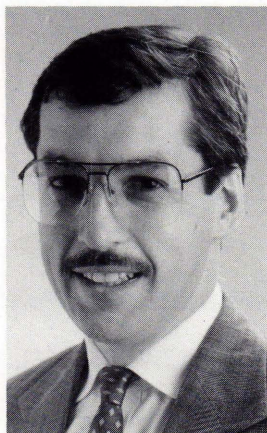
Knowledgeable about your area, the speakers tailor their talks and presentations to audiences of all ages and specific interests. To arrange for a speaker to address your group free of charge, please call NJSA at 1-800-541-0052.



Lisa Grasso of the Hillier Group critiques a student's work at the Princeton Day School's Architecture Career Day.



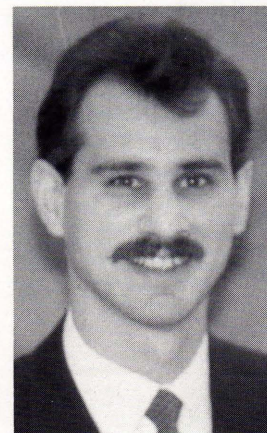
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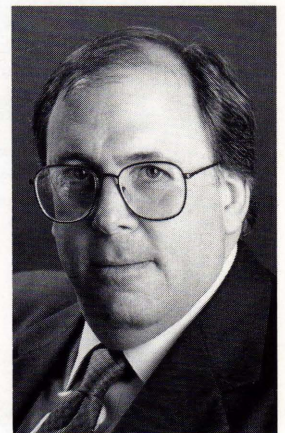
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